

IOWA STATE UNIVERSITY

Digital Repository

International Textile and Apparel Association
(ITAA) Annual Conference Proceedings

2014: Strengthening the Fabric of our Profession,
Association, Legacy and Friendships!

Jan 1st, 12:00 AM

Path to Satori

Breanne Reiss
University of Nebraska–Lincoln

Barbra Trout
University of Nebraska–Lincoln, btrout1@unl.edu

Follow this and additional works at: https://lib.dr.iastate.edu/itaa_proceedings

Reiss, Breanne and Trout, Barbra, "Path to Satori" (2014). *International Textile and Apparel Association (ITAA) Annual Conference Proceedings*. 32.

https://lib.dr.iastate.edu/itaa_proceedings/2014/design/32

This Event is brought to you for free and open access by the Conferences and Symposia at Iowa State University Digital Repository. It has been accepted for inclusion in International Textile and Apparel Association (ITAA) Annual Conference Proceedings by an authorized administrator of Iowa State University Digital Repository. For more information, please contact digirep@iastate.edu.

Path to Satori

Breanne Reiss and Dr. Barbara Trout, University of Nebraska-Lincoln, USA

Keywords: design, experimental

“Path to Satori” acts as an exploration of the traditional Japanese aesthetic movement known as Wabi-sabi. Although gaps in culture and language as well as the inherent nuances of the term make it impossible to provide a thoroughly unambiguous translation, the crux of the concept can be simply defined as a search for beauty in the incomplete, imperfect and ephemeral - stemming from the Buddhist “three marks of existence”: suffering, impermanence, and lack of self-nature¹.

While Wabi-sabi is strongly present in many disciplines of traditional Japanese cultural expression, it is not intentional artwork. aesthetic objects are forces behind this is the processes of human hand, that are creation of a Wabi-of an old copper pot, rain, a pair of patched - all fall perception of

With these this ensemble of dress was created to cycle of growth, that is essential to smocking on the method of repair; once been crisp and require this cotton

Of course, smocking can be structural element eroded over time -

fabric and allowing for the development of ragged voids (created here by a good beating from a wire brush) - whilst from underneath, a new voluminous growth emerges in the form of ruffled cotton gauze, not unlike graceful layers of oyster mushrooms perched on a decaying tree. Either way, this design is intended to serve as a manifestation of the inspirational potential offered in general by this historic Asian design philosophy, and more importantly, by the challenge of finding style in the decrepit, the distressed, and the transient.



exclusive to formal or Utilitarian and non-art just as vulnerable to the conceptualization, as it nature, and not the most instrumental in the sabi object². The patina a bicycle rusted in the trousers, worn and under this unique beauty.

characteristics in mind, pinafore and ruffled slip emulate the delicate decay, and regeneration Wabi-sabi. The linen overdress acts as a pleats that could have free-standing now thread to stay in place. alternatively, the seen as a decorative and which has slowly freeing the constrained



1. Koren, Leonard. *Wabi-Sabi for Artists, Designers, Poets and Philosophers*. (Berkeley: Stone Bridge Press, 1994), 31.
2. Tanizaki, Junichiro. *In praise of shadows*. (New Haven, Conn.: Leete's Island Books, 1977).